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SINCE its foundation in February, 1941, the Dublin Grand Opera Society can justly claim to have made considerable progress on the long and difficult road that leads to true artistic achievement. We are very pleased with the success that has attended our combined efforts to provide operatic performances of high merit in this country, and we are grateful to our patron members and to the ever-increasing number of our friends and supporters who have encouraged and helped us.

In connection with this 1953 Festival, we appreciate deeply the invaluable assistance given us by Dr. Katzenberger, the German Minister; Prince Silj, the Italian Minister, and Mr. P. L. Little, Director of the Arts Council (Comhairle Ealaíon).

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Photo by *Fogra Failte*.

O'Connell Bridge and O'Connell Street, looking north.

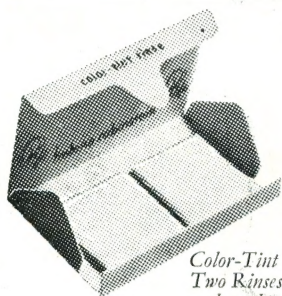
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Introduction

THE GREAT tradition of Grand Opera derives its rich heritage from the art of "bel canto" and that harmonic balance which the best interpretation of the genius of Verdi, Mozart, Wagner and Puccini can create. When their interpreters combine, in the blessed harmony of music, mime and decor, to achieve artistic unity in good theatre, the tradition becomes safe in our keeping. The emotional appeal of the human story is greatly heightened through the power of lyric drama, and the splendour of grand opera can produce in audiences exalted moods, flights of imagination, laughter and tears, perhaps more than any other form of art.

It is scarcely possible to give an exact date of the beginnings of opera, for, though its history is accepted as beginning at the end of the 16th century, the union of music and drama may be traced to the classical tragedies of ancient Greece. The first performance of a new "art form" took place privately in 1597, when a drama with music by Jacopo Peri, based on the legend of Daphne and Apollo, was produced for a circle of Italian intellectuals. In 1600, Peri completed with Rinuccini, the librettist, another opera, "Euridice," which was a tremendous success, and was produced to celebrate the marriage of Henry IV of France with Maria de Medici. At this performance, although the form was to change with the centuries, opera, as we now know it, was born.

Early in the 17th century, "Euridice" attracted the attention of one of the most promising pupils of the Palestrino school, Claudio Monteverdi, and in 1608 he composed "Orpheo"—a great advance on the early, simple Florentine music-dramas.

Originally, the opera was a form of entertainment promoted by the nobility in their palaces, but in 1637 the first public opera house was opened in Venice. No less than ten additional opera houses were built in Venice during the next 60 years, and now to-day the State controls opera houses which flourish in every city of importance on the Continent.

Opera is a combination of all the arts. The foundation is the libretto, the composition and the orchestration. Then follows the production, choreography and decor. Completing the picture come the singers—who must also be proficient actors—dancers, musicians and finally the conductor, who plays such an important part. What an ambitious undertaking, therefore, is the presentation of a single opera—to say nothing of a season of opera, especially when almost the entire productions, artists, scenery, costumes, props, etc. are brought from the Continent.

These presentations have been made possible by the desire of the public, and by practical help from the Bonn and Italian Governments, by the interest of the Arts Council of Ireland and by the co-operation of Radio Eireann with the Society. The musical appreciation of this city has developed to the extent that opera audiences demand the best that the world can offer and in this Spring of 1953 a milestone has been reached in the musical life of Dublin with this season of Grand Opera presented in the truest traditions of the art.



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Munich Opera House

The Bavarian State Opera can look back on a three hundred-year-old tradition full of renown. In the year 1653 the first performance of an opera took place in Munich, the capital of Bavaria. In the beginning it was only the Elector's court, the nobility, the best society, who acted as audience and also partly as members of the cast in the ceremonial performances which took place in the official residence and in a Baroque theatre built specially for the purpose. In the 18th century it was almost exclusively Italian singers who carried on the art of opera in Munich, and it was only at the end of the 18th century, as the Court and National Theatre was formed, that larger sections of the population took an active part in the performance. The first performance of two works of Mozart took place in Munich; "Gärtnerin aus Liebe" and "Idomenio," which were composed especially for the Munich stage. Munich has taken a leading place for 175 years on the German

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opera stage. When, in 1945, all cultural life seemed to have come to an end at the same time as the military and economic collapse, no one dared to hope that within the space of a few years work would commence on reconstruction—a reconstruction which was regarded with amazement, with recognition, and even with wonder, by all visitors who came from abroad. The Bavarian State Opera was fortunate enough in that at least the Prince Regent Theatre, which was originally built only as a ceremonial theatre for the works of Richard Wagner, lived through the bombing attacks without suffering more than slight damage. None the less the actors were dispersed and decimated, the whole foundation as good as destroyed and the magnificent building of the large National Theatre as well as the Rococo jewel of the Residence Theatre burned down to the outer walls. The room in which Richard Wagner's "Tristan und Isolde," "die Meistersänger von Nürnberg," "Rheingold" and "Walküre" were first heard is now near to being re-erected. The spirit which belonged to the Munich opera institute for more than 16 centuries remains constant, however. As early as November, 1945, a new beginning was made with Beethoven's "Fidelio." During the first years and until the currency reform several compromises still had to be made. Since then, however, the old fame of the Bavarian State Opera has been renewed. To-day it now rightly belongs to the leading opera stages of Europe. Soloists and the orchestra do not have to fear any comparison with former times anywhere. In New York and Paris, in Barcelona and Rome, in Vienna and London, in Buenos Aires and Rio de Janeiro, in Lisbon and in Lyons one meets at the illustrious opera performances of the so-called "Saison" singers—men and women—from Munich, who give witness abroad as to the high standard of their own stage. The staging of the scenes is appreciated as being creative by theatre critics. Here recognised standards are shown without over-renewal or fearful adherence to old tradition. Such personalities as Professor Rudolf Hartmann, Professor Heinz Arnold and stage architect Helmut Jürgens possess international significance. The quality opera is not only dictated by the actors who reproduce it but is often dependent upon the receptiveness of the audience. In this instance one of the most difficult problems is to find a compromise suitable to followers of the old opera who are bound by tradition, and also suitable to those members of the *avant-garde* who demand, with enthusiasm, something new. Some success has been achieved in Munich in this direction. The permanent programme embraces roughly the 60 Works in new staging. Undoubtedly the works of Richard Wagner, Mozart and Richard Strauss as well as of Verdi are much appreciated in Munich, but the creative works of Carl Orff, Werner Egk, Heinrich Sutermeister, Paul Hindemith, Karl Amadeus Hartmann, Arthur Honegger, Prokofieff and Benjamin Britten to name contemporary masters, are hardly given so much consideration on any other German opera stage. As early as 1950, and after the pause made compulsory by war, the Munich ceremonial operas were successfully recommenced, and a year later it was possible to look back on their 50-year Jubilee. The number of visitors increases from year to year and a large number of visitors from abroad are already represented amongst them. In this year's programme, between the 22nd of July and the 23rd of August, the works of Gluck (Orpheus und Euridyke), Mozart (Cosi fan Tutte and Figaros Hochzeit), Richard Wagner (Die Meistersänger von Nürnberg), Pfitzner (Palestrina), Richard Strauss (Arabella; Capriccio; Liebe der Danae; Electra und Salome) will be performed. It is intended to perform the works of living composers such as Carl Orff's "Antigonae," and the concert performance of "Trionfi," Werner Egk's "Joan von Zarissa," which is a ballet, and the staged oratorio "Jeanne d'Arc au Bûcher" by Claudel/Honegger.

6 reasons

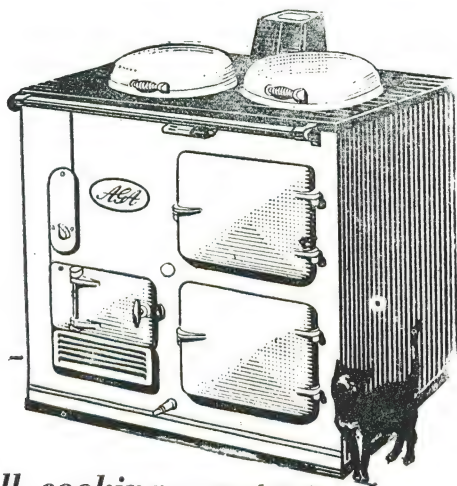
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TRISTAN AND ISOLDE

This opera, the words and music written by Richard Wagner, is adapted from a romance by Gottfried of Strasburg and develops the age-old conflict between love and duty in the hearts of an English Knight and a Princess of Ireland in legendary times.

Morold was an Irish knight who was pledged to Isolde, daughter of an Irish king. One of his duties was to collect from the kingdom of Cornwall the tribute which had to be paid yearly to Ireland. King Marke of Cornwall usually sent his nephew, Tristan, on this mission. Before the opera opens, Morold was slain by Tristan in a duel and he, himself, was wounded. Under another name, he seeks the skill of Isolde to nurse him back to health and she, during his convalescence, falls in love with him. She had preserved the sword splinter which had cleaved Morold's skull and, discovering that it fitted a notch in Tristan's sword, realised that she was in love with the slayer of her dead fiance.

Returning to Cornwall, Tristan's account of the beauty and nobility of Isolde so fired the King's imagination that he determined to make her his Queen and he despatched Tristan to Ireland to bring her back for that purpose.

ACT 1 The opera opens on board Tristan's ship bearing Isolde to Cornwall. Isolde discloses these events in song to her attendant, Brängane. She sings of her anger at her proposed marriage to the Cornish King and of the nearness to the English shore and her secret love for Tristan. She orders Brängane to prepare a phial of poison for him, but Brängane appearing to agree, substitutes a powerful love-philtre in its place. Tristan, in despair for lost love and in ecstasy at the thoughts of re-union in the next life, drinks of the so-called poison and Isolde recovers it from him and drains it to the dregs. They sink into each others arms as the shore is reached.

ACT 2 Now Tristan's duty to his King is in conflict with the overpowering dictates of his heart, which may only be listened to in the magic friendliness of the night. Isolde is to expose a light in her garden to announce to Tristan that on its extinction they may renew their love. Her attendant, Brängane, warns her that Melot, a courtier in the Cornish Court, is suspicious and is endeavouring to entrap the lovers, but Isolde, in unheeding rapture, extinguishes the light. Tristan and she pour out their love for each other anew against the enmity of the fading day.

They are discovered by the King, assisted by Melot's treachery, in spite of the efforts of Kurvenal, Tristan's esquire and friend, to save them. Tristan is banished to France and Isolde swears to follow him to exile. Melot draws his sword and dangerously wounds the despairing Tristan.

ACT 3 In the courtyard of Tristan's castle at Kareol on the coast of Brittany, he lies dying of his wounds, unhealing because of his sorrow, whilst his faithful Kurvenal watches for Isolde to whom he has sent word of Tristan's plight asking her to cure him for the second time. Anxiously they both await a sign of her coming and their despair is finally alleviated as Kurvenal sights her ship and rushes to meet it and lead her to Tristan.

In his expectant and ecstatic delirium, Tristan tears the bandages from his wounds and struggles to his feet as they meet again.

King Marke and his retainers then arrive with forgiveness in the King's heart, but Kurvenal, misunderstanding his arrival, attacks him with his own men. In the combat, Kurvenal slays Melot and is himself mortally wounded and falls beside his dying master. Isolde, in a tragic rapture, sinks dying upon Tristan's body and the lovers are at last united for ever in death.



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to make other arrangements.
With all good wishes

Believe me
Yrs. Sincerely
Nellie Melba

Reproduction of letter, 1897, from
Dame Nellie Melba to Mr.
James Glover, famous conductor
of the Drury Lane Orchestra,
who was educated at Belvedere
College, Dublin. The Mr.
Walter Damrosch referred to
was a world-renowned
impresario and the conductor
of the Metropolitan Opera
House Orchestra, New York.
The Mr. Arthur Collins
was Manager of the Drury
Lane Theatre.

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★ The inscription on the crest on the
top right of Dame Nellie Melba's note-
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(Unconquered I remain) and was
typical of the spirit of this truly great
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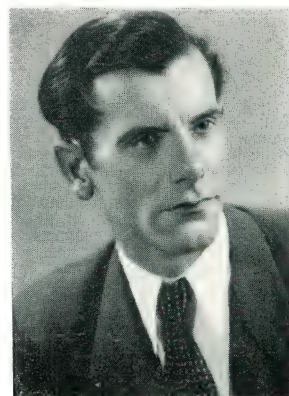


HELENA BRAUN

who has a particularly high reputation in Paris, Rome, London and New York, has a dramatic soprano voice of singular power and purity. She is the Isolde and Brünnhilde of the Munich Opera and embodies in herself the best German Wagner tradition. Her most moving performance is that of Isolde, a part which she will sing in Dublin.

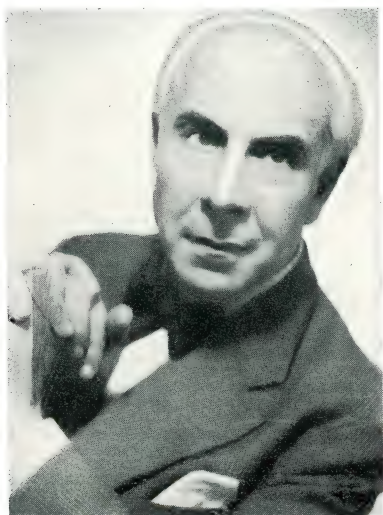
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PROFESSOR ROBERT HEGER

President of the High School of Music in Munich, is equally well-known in Germany as being a leading conductor, music teacher, as well as a composer of numerous Choral and Opera-works—including his "Lady Hamilton" and "Bettler Namenlos" (Nameless Beggar). His guiding principle is adherence to motif. His unerring sense of style, his intuitive interpretation of the psychology of the singer, his wide knowledge of all spheres of music, and his fine personality secure for him a particular place among German conductors. In spite of his numerous activities and following on his work in Vienna and Berlin he has now been acting again for several years as leading conductor of the Bavarian State Opera in Munich. He will conduct the performances of "Tristan und Isolde" and "Figaros Hochzeit."



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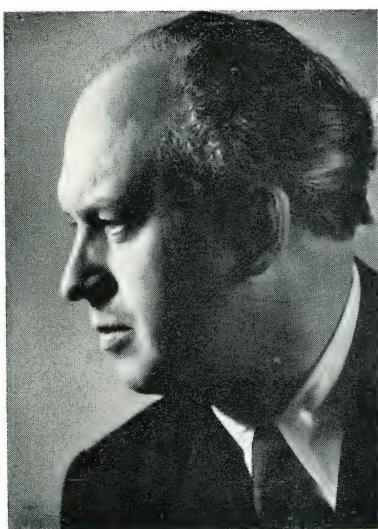
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FERDINAND FRANTZ

who is married to Helena Braun, is the Wotan and Hans Sachs of the Munich Opera and is a frequent guest artist of the Metropolitan Opera in New York, Paris and London, interpreting Wagner in the highest degree of artistic ability. In Dublin he sings the baritone part of King Marke of Cornwall.

IRA MALANIUK

who is of Ukranian extraction and who was an alto-singer a few years ago at Zurich City Theatre, belongs to-day to the leading representatives of her profession. Her beautiful voice, her sensitive acting and her wonderful appearance combine together with one accord which leads to international fame. In Dublin she will sing the part of the "Brangäne."



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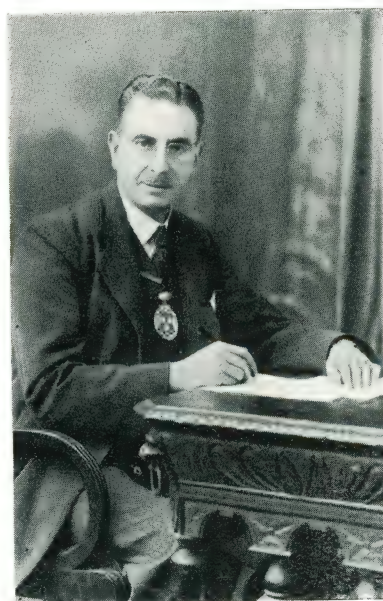
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CORK - DUBLIN

The Opera's Provenance

TRISTAN UND ISOLDE

By George A. Little



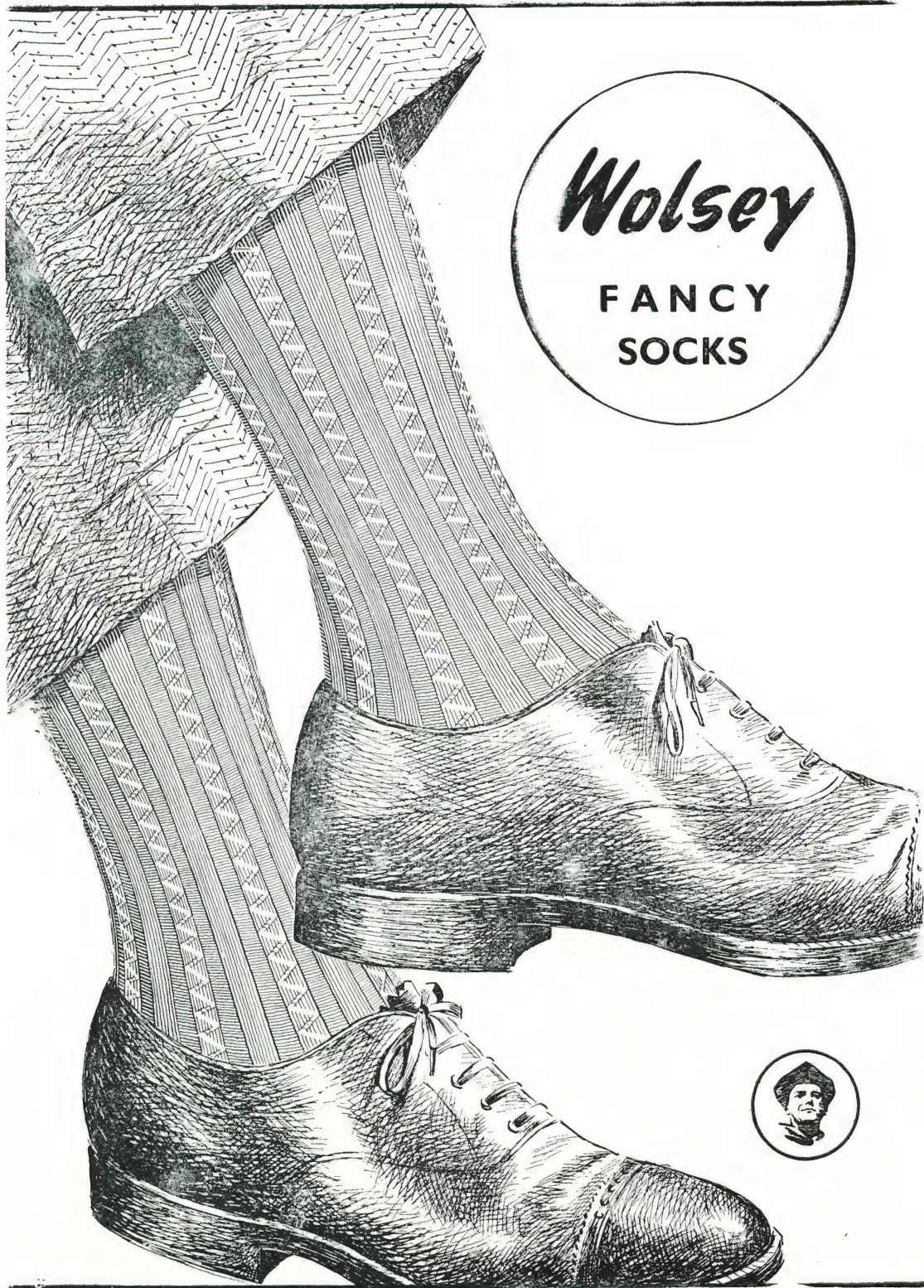
AS obscure as are the origins of dreams lie concealed the Irish historical sources of the romance of Tristan and Isolde. That this tragedy's genesis is agreed to be Irish is an ascription by common consent rather than a result of historical record. This identification of the story with Ireland becomes especially significant of truth when it is recalled that it was the Norman troubadours who popularised it throughout western Europe. And it was against Norman occupation policy in Ireland to dignify its monarchy (which existed when the first versions of this *geste* were composed) even to the extent of denying the *noblesse* of Irish Kings. The fact that no recension of this story in any language claims a single other nationality for Isolde than Irish, nor suggests another country than Ireland as the place of her meeting with Tristan suggests that the occurrence upon which the story is based actually took place in the traditional locale, Ireland—possibly Dublin.

There are what seem to be a few small remnants of the history of Isolde (properly *Iseult*) discernable in the dimmed pattern of Irish archaeology and tradition. These remains are found in Norman records solely. There is not a single reference to the tragic pair in any native Irish document. This strange neglect may be accounted for by the wholesale destruction of the Leinster libraries by the Scandinavian invaders in the ninth century. Contentment in the matter must be sought, then, in the descriptions of a few places associated with Iseult and Tristram found in the books of strangers.

"There standeth near the Castle [of Dublin]" wrote Stanihurst, the Elizabethan historian of that city, "over against a void room called Preston his Inns a tower named Isoud's Tower. It took the name of La Beale Isoud, daughter of Anguish [Aengus?] King of Ireland. It seemeth to have been a castle of pleasure for the Kings to recreate themselves therein." An official Elizabethan legal document adds for us "the said Issolde's Tower is a rounde towre twoe storic hie." This tower stood west of where "Sunlight Chambers" stands to-day in Essex Street. It was made an integral portion of the city-walls by the first Normans. Harris, in his "History of the City of Dublin," relates that owing to an increase of trade in 1675 it was felt that an additional way through the city's walls to the Liffey would be a convenience. For this purpose Iseult's Tower was torn down and an armed gate substituted. As this work was accomplished in the vice-royalty of Arthur, Earl of Essex, the new structure was given his title: Essex Gate.

Stanihurst relates another association with Iseult: "There is a village hard by Dublin called of the said La Beale, Chappell Isoud." (*hodie*: Chapelizod.) Gilbert, in his "History of Dublin," notes that a passage extending from Iseult's Tower to Cork Hill was, in the twelfth century, known as "Isod's Lane." In addition, he recalls that Magazine Hill in Phoenix Park was anciently named "Isoud's Fort," and a well in the old city's suburbs "Isod's Font."

Almost at the opposite terminus of the more ancient walls of Dublin from Iseult's Tower stood Gorman's Gate. It is held traditionally that this Gorman was Iseult's royal father. Sir John Gilbert had no doubts regarding the justice of these claims by tradition. Dr. Lynch in "*Cambrensis Eversus*" states his belief that this man was a descendant of Daire Barrach, son of Cathaeir Mór, King of Ireland in A.D. 120. Daire's family were described, among other titles, as "Lords of Leinster." The stem of the O'Gorman family is given in O'Hart's "Pedigrees." Gorman,



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who may have been he who gave his name to the gate in question, appears seventh in line of descent from Cathaeir Mór, hence he lived about the year A.D. 510. This is, therefore, possibly the approximate date of the Tristram and Iseult story, though the absence of reference to the Christian Ethic might suggest an even earlier date. The square, two-storied gate-tower of Gorman was still in part extant in the eighteenth century. Its memory continued vividly as a place-name until the nineteenth century was far advanced.

So much and no more are the local Irish references to the princess Iseult. These vestiges are as ill-defined and as inconclusive as footprints upon sand, but they do prove that a woman of distinction—Iseult—walked through Dublin's ways....

The troubadour imagination of the thirteenth century became fervid with the tale of Iseult and her lover-knight, Tristram. The earliest version of the *geste*, which was published by Sir Walter Scott, is that which was written by the Scottish *trouvère*, Thomas Rhymer of Ercildoune in the thirteenth century. The earliest Norman version was that of Lucan of the Castle of Galt. By the sixteenth century the tragedy had been told in every western European language. There was a German version in verse of "Tristan und Isolde" begun by Gottfried of Strasburg, in the early thirteenth century, and finished a few decades later by other authors. The edition published by Groote in Berlin in 1821 seems probably that which informed and inspired Richard Wagner.

In 1857, Wagner completed his libretto of "*Tristan und Isolde*." He had composed the music in all its completeness by the Spring of 1859. The opera experienced its *première* in Munich on the 10th June, 1865.

Wagner found the story in the picaresque form of the original unfitted to the restrictions of the theatre. In search of unity he concentrated on a single theme—the star-cursed love of Tristan and Isolde. His efforts resulted in the technically best and most dramatic libretto in opera. His treatment of the story cannot be considered apart from the music it inspired. Each explains and enriches its fellow. The opera's impact on the understanding is as though the words wove themselves into substitutes for action and the music to a statement of hitherto inexpressible thought. In the first solo of the opera, an Irish sailor sings in pride of his Irish maiden, "*Frisch weht der Wind der Heimath zu*." Throughout the libretto, Wagner does not lose sight of the Irish origin of his theme. But for the most part he describes, as Gower told it in the sixteenth century, how:

"In every man's mouth it is,
How Tristan was of love dronke
With bele Isolde...."

The Overture relates in brief the entire scope and purpose of the librettist-composer. It is the opera in little. In his music, Wagner's genius expands. It rises free above the conventions of his libretto. He, for instance, seems to shake himself free from the needs of the medieval literary conceit of the love-potion and thinks instead in terms of man and woman enslaved by each other, shedding one by one the lesser emotions, one by one their restrictions in rolling surges of abandonment. There is an Aeschulian inevitability in the tragedy. So great becomes the emotional impact of the composition that at times judgement falters, and the mind becomes unsure whether the heights to which it aspires are those of pain or of illimitable delight. As in the best in Greek drama the magnificence of *Tristan und Isolde* is derived by an appeal to a recognition of a potential common to all men. This opera exemplifies how men may be moved by the *magnitude* of passion and by sacrifice, rather than by these emotions' objects and results. It also illustrates the paradox of great art: the *catharsis*; delight from sadness.

We have concluded that this story is probably Irish history. We know that it is poetry. Ireland is glad to have contributed something of both fact and fancy to this opera. But so supreme is Wagner's art that for those present at *Tristan und Isolde*, fact and fiction merge, become one, and then are forgotten in the glory and the elemental anguish which is the "*Liebestod*."

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in the House?*



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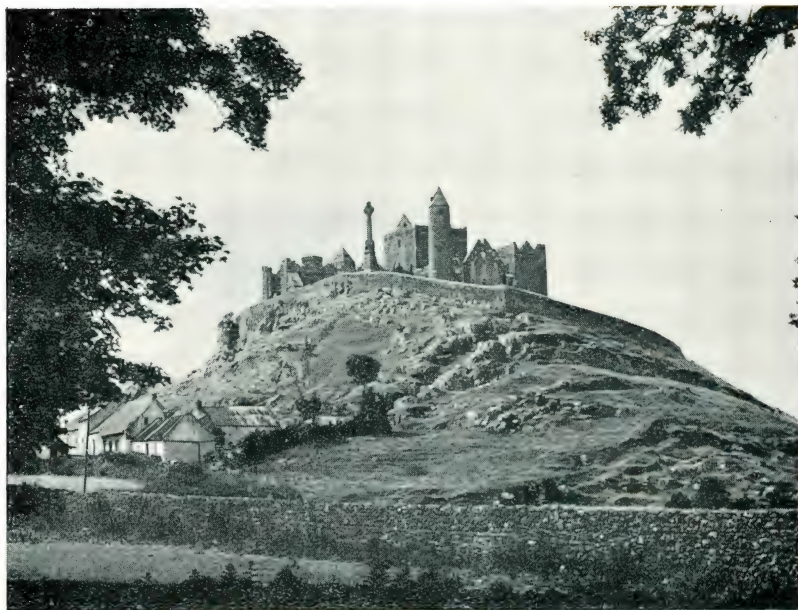
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Of the manifold attractions which Ireland offers to its visitors, none is more compelling than its strange and stimulating atmosphere of contrast and variety.

Set on the western fringe of Europe, this little island stands between the Old World and the New—a symbol of that juxtaposition of ancient and modern which can be observed on all sides. Pre-Christian Forts and Tumuli, early Christian Churches and Oratories, medieval Castles and Abbeys, stand side by side with modern factories, hydro-electric plants and public buildings, all set against that background of verdant beauty for which the Irish countryside is famous.

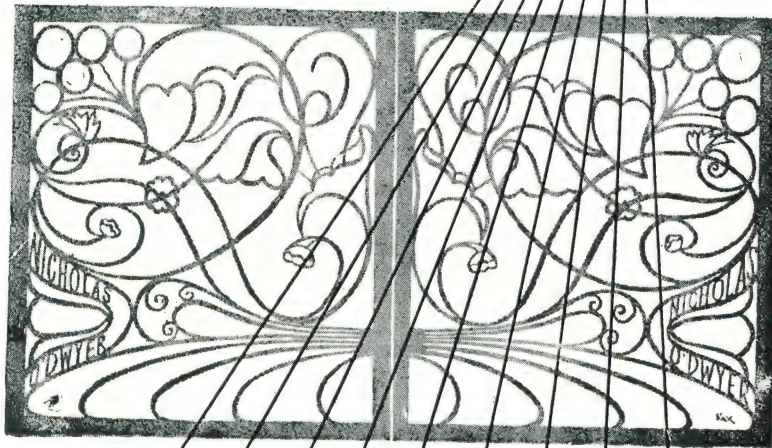
Ireland's long, indented coastline, ringed by mountains, presents some of the choicest scenery in the country, while the wide Central Plain holds many areas of outstanding antiquarian interest. Nowhere in Ireland does one find oneself more than 70 miles from the sea, and within this small compass the quality of the landscape shows an amazing variety—from the pastoral beauty of the historic Boyne Valley to the stark, rocky grandeur of Connemara, from the rugged and magnificent coastline of Donegal to the Lakes of Killarney, where mountain, woodland and water combine to create an ever-changing loveliness which baffles all description.

Travel within the country is quick and comfortable. Efficient rail and bus services link all the main centres, and additional facilities are provided by the special all-in Coach Tours operated by Coras Iompair Eireann, the national transport system.

Dublin—only two hours from London by air, ten hours by rail and sea—is the capital of Ireland and the gateway through which the majority of visitors enter the country. Set between the mountains and the sea, it is one of the world's most beautifully situated cities. With its wide streets

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Nicholas O'Dwyer

and historic buildings, its friendly people and its vivid traces of a long and eventful history, Dublin has an atmosphere peculiarly its own. A modern metropolis in every sense, it still preserves, in its splendid examples of Georgian architecture, much of the grace and elegance of the eighteenth century.

Dublin's delightful environment makes it an ideal holiday centre. In this cheerful city there is no off-season—a continuous succession of theatrical, cultural and sporting events offer abundant entertainment. The sportsman, too, enjoys unrivalled facilities. Many famous race meetings are held in the neighbourhood of the city, while the adjacent Counties of Meath and Kildare offer splendid hunting. More than 20 Golf Courses are situated in the vicinity of the metropolis—including such famous venues as Portmarnock, Malahide (Island Club) and Dollymount (Royal Dublin Club).

Founded by the Vikings in 840 A.D., the city is rich in historic interest. Among its outstanding sights are the two Cathedrals, Christ Church and St. Patrick's (burial place of Swift and "Stella"), the 1,760-acre Phoenix Park, the great Brewery of Messrs. Guinness—the largest in Europe—and the vaults of St. Michan's Church in which corpses have remained perfectly preserved for centuries because of the peculiar dryness of the atmosphere. Many of Dublin's finest public buildings date from the eighteenth century and are splendid examples of their period—notably the Custom House, the Bank of Ireland (formerly the Parliament House), the Four Courts and Trinity College,

While Ireland's natural beauty is seen at its best during Spring and high Summer, the Autumn and Winter months offer greater attractions to the sporting visitor. Here is a land which can offer better sport at lower cost than any other European country. In Ireland sport is everyone's concern, and the visitor who comes with a rod or a gun or a keen eye for a horse brings his own welcome with him. Whatever his quarry, he will find here a happy hunting ground.

But whether you visit Ireland for sport or relaxation, for health or for study, you will encounter a cheerful, hospitable people, eager to exchange ideas and opinions with the stranger. You will discover a land where conversation is still an everyday art, where English is spoken with a freshness and vivacity that is unique. "In Ireland," wrote the famous dramatist, J. M. Synge (author of *The Playboy of the Western World*), "we have a popular imagination that is fiery and magnificent and tender . . . the imagination of the people and the language they use is rich and living." Their speech is seldom a series of counters, a game of question-and-answer, or a succession of cold courtesies. If you hail a man on the road he will probably hold you far beyond the point of information you are seeking. It is not impertinence. It is, in fact, something quite fine, a real interest in one's neighbour, a genuine refinement of communal curiosity. In Ireland there is always time to talk, time to think, time to live.

In the last analysis, it is this free-and-easy atmosphere, this joyous equilibrium of the spirit, which constitutes the intangible magic of Ireland. During the past 30 years the country has made rapid strides in the political, economic and social spheres. But in Ireland, as we have already suggested, you can live in two worlds, for Progress has not robbed the Irish of their fundamental belief that to-morrow is another day, that time is a bottomless well, that the hustler is always too late (or too early) for the only appointment that matters—the rendezvous with contentment and peace of mind. Here, among these storied stones and dreaming mountains, around these wood-girdled lakes, among these cheerful, friendly people, you will discover an atmosphere of serene tranquility which is rare indeed in the modern world.

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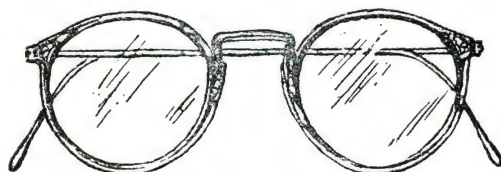


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MADAME BUTTERFLY

PUCCINI

This opera is based upon the American dramatic work by David Belasco and John Long and is a tragedy of irresponsible fickleness. It was first produced in Milan 50 years ago. It is in 2 Acts.

ACT I. Lieut. Pinkerton of the United States Navy has been in Japan for some time with his ship. He is attracted by a young Japanese girl, Cho-Cho-San, who is called Butterfly. A Japanese marriage broker, Goro, has assured him that he may marry the girl and both be automatically freed when his ship sails.

The opera opens in the garden of a Japanese villa, where Pinkerton and the American Consul await the girl's arrival for the marriage. The Consul tries to persuade Pinkerton to abandon his easy-going attitude to life, assuring him that the girl really loves him deeply, is giving up her religion for him and believes that she is entering a life contract. Cho-Cho-San and her relatives arrive and the marriage takes place and she becomes Madame Butterfly.

The celebrations are rudely interrupted by her uncle, a fanatical religious, who curses her for renouncing her faith and withdraws with everybody in fierce fury. Pinkerton is left alone with his terrified young wife and he calms her fears with tender love.

ACT 2. Inside the villa after a lapse of three years, it is clear that Madame Butterfly has been deserted and is in poverty. Nevertheless, she loves and longs for her husband's return which is to take place when "the robins build their nests," as he had told her. Her maid, Suzuki, realises the true position and begs her to listen to the marriage broker's suggestions for another marriage, but she angrily repudiates the idea.

In the meantime, Pinkerton has re-married in America and when his ship is ordered again to Japanese waters, he writes to the American Consul to break the news to Madame Butterfly. The Consul arrives at Madame Butterfly's villa with this object in view, but she completely misunderstands the situation when she learns that her husband has at last written. The Consul is in despair, particularly when she brings in her child announcing that they are two Americans.

A cannon announces the ship's arrival in the harbour and Madame Butterfly and Suzuki joyfully prepare the house for the master's long-awaited return and the curtain falls, as they watch and wait.

The curtain rises again to disclose a weary Madame Butterfly and her servant who have waited all night in vain at the French window. Suzuki persuades her mistress to rest awhile and refresh herself for her husband's coming, and she agrees. Pinkerton and his American wife now arrive with the Consul to visit his old home, where, on learning the true state of affairs, he is covered with shame and remorse and rushes away. Mrs. Pinkerton now tells Suzuki that she will bring the child back with her to America, there to care for it and rear it.

Madame Butterfly, returning, overhears this conversation, and, with tragic dignity, informs her that if her husband will return for the child in half an hour, he may take it away. All depart and she then prepares her child, and, reading an inscription on the sword with which her father killed himself on the Emperor's orders; "Death with honour is better than life with dishonour"—slays herself as Lieut. Pinkerton rushes in, too late.

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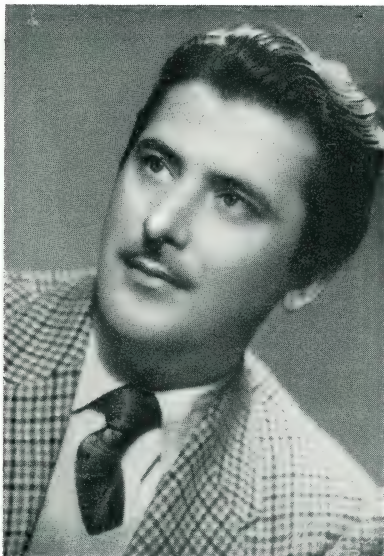
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THE BARBER OF SEVILLE

GIOACCHINI

ROSSINI

Rossini wrote this light opera in a little over a fortnight, and it is in itself a gem of musical interest. It is based on a comedy by Beaumarchais and was first performed nearly one hundred and forty years ago.

ACT 1 The first scene takes place outside Dr. Bartolo's house in Seville, where Count Almaviva, a rich bachelor, serenades Rosina, Dr. Bartolo's ward. Figaro, jack of all trades and barber of Seville, arrives and is pressed into service to further the Count's suit. Figaro suggests that entrance may be gained by the Count to the Doctor's house if he disguised himself as a drunken soldier.

Inside the house in the next scene, Rosina is amusedly aware of Dr. Bartolo's hopes for her hand (and her property) and the Doctor is seen conspiring with Don Basilio, Rosina's music teacher, to secure it. Figaro arrives and commences his efforts to help Almaviva, who now arrives as a drunken soldier, creates much diversion and is finally arrested by the police, who, however, release him on learning his real rank, and arrest Dr. Bartolo instead.

* * *

ACT 2 Figaro's scheming develops as Count Almaviva again succeeds in entering Dr. Bartolo's house, this time disguised as a music teacher replacing Don Basilio, supposed to be too ill to come to Rosina for her music lesson. Dr. Bartolo, however, is very suspicious, and, to keep an eye on his ward and the teacher, insists on being shaved by Figaro in the same room. Basilio unfortunately turns up but is bribed to pretend illness and the lovers, with Figaro's help, arrange to elope at midnight.

Dr. Bartolo, more suspicious than ever, hurries off to secure a notary for his own marriage to Rosina and, after a thunderstorm, comes back with one, as well as Basilio, at midnight, but is intercepted by Almaviva and Rosina with Figaro. After explanations all round, the Doctor himself is successfully bribed with Rosina's property, which, after all, was what he really wanted, and the lovers are finally wed.

What happened afterwards was composed by Mozart forty years earlier in **THE MARRIAGE OF FIGARO**.



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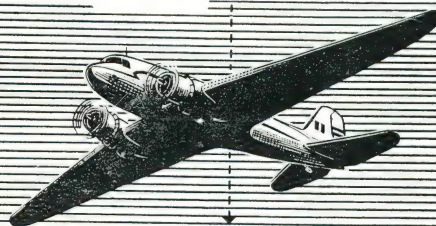
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Highlights In Irish-German Cultural Relations

By Dr. ALFRED F. J. M. KOLB,
Secretary, German Legation.

While what is meant by Cultural Relations goes somewhat deeper than could be described in the following lines it may be taken here in a simpler sense.

Cultural Relationship between Ireland and Germany goes back as far as the Christianisation of Germany, well over 1,000 years ago, nor have they ever been broken off. Only last year the mediaeval city of Würzburg celebrated the anniversary of its foundation. And it was an Irish Bishop, from whose Diocese Würzburg's first Bishop, St. Kilian, came from, and an Irish Professor of mediaeval History who addressed a distinguished audience at the Würzburg Festival.

Part of Germany's return for St. Killian's word was the help in founding the serious study of old Irish language and literature; and many of the great German names in that field—Zimmer, Meyer, Thurneysen—are as well known in Ireland as in Germany.

An exhibition of Irish mediaeval and modern buildings at the "Irische Architektur Ausstellung," first shown at the Royal Institute of Architects, Merrion Square, last year, is at present touring German cities with great success.

Talking about touring Germany it cannot be omitted to mention that a group of students of University College, Dublin, is in Germany now. And another tour of a group of Trinity students took final shape quite recently. Other study tours took place in 1952 with considerable benefit to all participants.

Some secondary school pupils will go to Germany and Germans will again come to stay with Irish families during the coming summer holidays.

The practical outcome of the cultural link between the two countries would not be complete without mentioning the many German scholars who each year spend some time in Ireland studying and doing research work, thus keeping up the old scholarly tradition.

Following the purpose of this brochure and the title of this article I have great pleasure in stressing the important part the Hamburg State Opera and its members played in reviving the active of these relations after a comparatively short interruption caused by World War II. This all the more, since up to then it never was their tradition to perform outside their own theatre in Hamburg (with one exception). And that they could establish themselves before the Irish audience must also be credited to the initiative and drive of the Dublin Grand Opera Society, who, after all, took a serious financial risk. Who could be sure of the support of the people in such an undertaking?

The Hamburg artists were very happy in Dublin. This is well known to the members of the Munich State Opera. "Every one of them is reading the new book on Ireland published some few



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weeks ago," said Herr Eichheim, one of Munich's chief scenic painters (whose wife lived for some time in Sligo, many years ago), after his arrival to build and paint the scenery here in lieu of bringing it from Munich. "Which book do you mean?" I asked. "Don't you know? 'Irland, Land der Regenbogen,' by Johann—well, you probably can't. . ."

Indeed I do know the book, haven't I been lucky enough to see it grow under the author's pen last year in a beautifully situated cottage on the grounds of Kylemore Abbey and to read a copy of it some weeks ago.

While these lines are being written the preparations for the coming of the Munich State Opera are well under way. Headed by Staatsintendant Professor Paul Hartmann, responsible for Munich's Opera, the list of those to come holds some Professors, Directors, Technicians and others. The singers' list is now complete and includes, with some exceptions, the State Opera's whole ensemble. (I wonder, will those Irish students, studying in Munich this year under a scholarship, ever notice the absence of so many well-known singers from the Munich stage? It need hardly be said that the Munich Opera does not close down and that the Munich theatre-goers have their Opera every evening just as before, during this year's Dublin Opera Season.)

There is every hope—and the Dublin audience is relied upon in this respect—that the members of the Munich State Opera will enjoy Dublin and the trip to this country as much as the members of the Hamburg State Opera did, satisfied to know that they have thus taken for the first time an inspiring part in active service to the consistent happy relations between Ireland and Germany.

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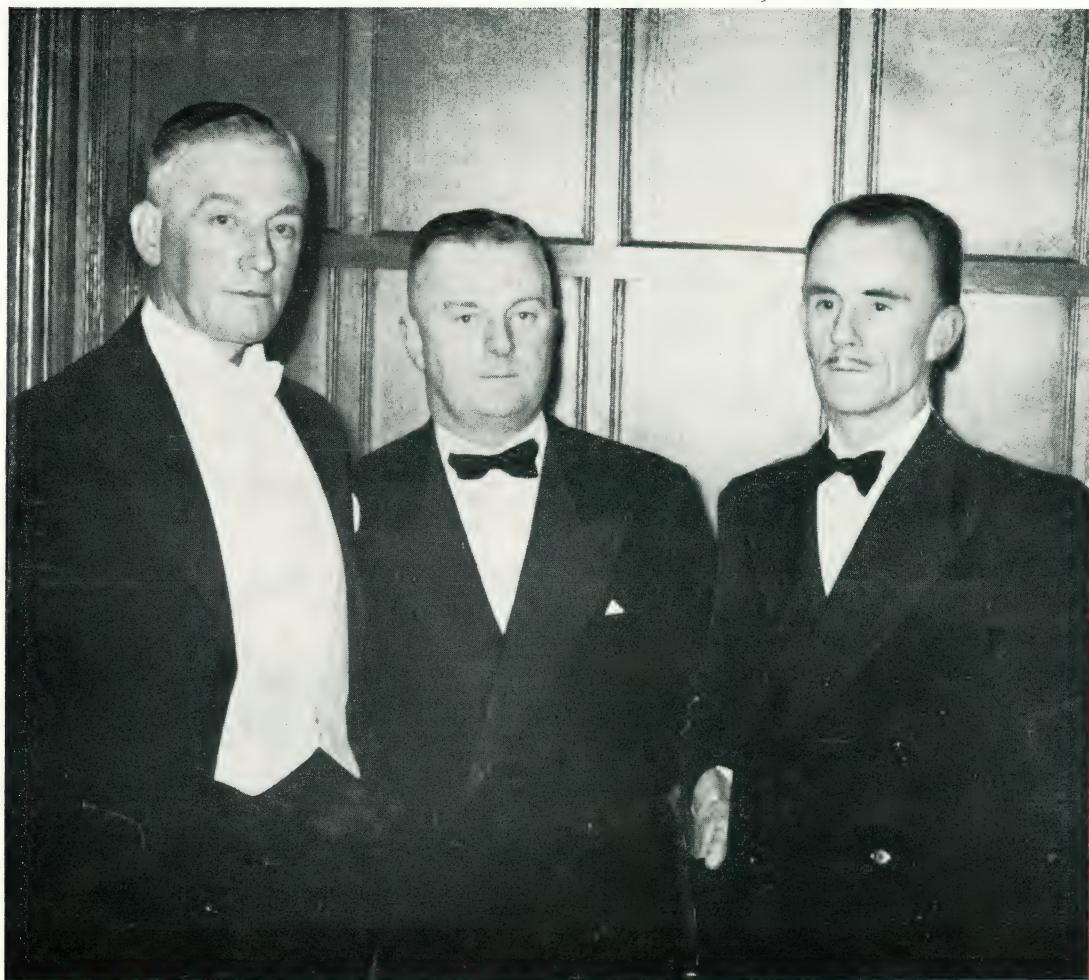
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The Marriage of Figaro

JOHANN W. A. MOZART

Mozart based this delightful opera, like Rossini forty years later in the Barber of Seville, upon Beaumarchais' comedy and the story, in fact, is a sequel to the events in the Barber.

Count Almaviva is now married to Rosina, but appears to be most susceptible to the charms of the opposite sex, in particular to those of Barbarina, daughter of his gardener, who in turn is loved by Cherubino. Figaro, now in the Count's service, loves Susanna, a ward of the Countess Rosina. The opera was first performed in Vienna in 1786.

ACT 1 In the Count's schloss, Figaro is busy with arrangements for his marriage to Susanna, who is complaining of the Count's attempts to flirt with her. Old Dr. Bartolo arrives and is told by Marcellina (who used to be his housekeeper in the Barber of Seville) that Figaro used to make love to her. Dr. Bartolo, who has never forgiven Figaro, promises her to score off Figaro by preventing his marriage to Susanna. Cherubino arrives and tells how the Count has arranged his transfer to the army so as to leave the field clear with Barbarina. He has to hide in the room as the Count enters, but is finally and amusingly discovered and is ordered off to duty.

* * *

ACT 2 In her own room the Countess Rosina with Susanna plots to help Cherubino, so, after writing a letter between them to the Count, they dress Cherubino up as a girl and are interrupted by the Count's arrival. Cherubino jumps out of the window and the gardener rushes in to complain about the destruction of his flower-beds below and produces Cherubino's army commission which had fallen out of his clothes when he jumped out. The Count's suspicions, which had been baffled, were now fully aroused, but Figaro arrives, sizes up everything and shoulders the blame, says the letter is his, and when Marcellina enters to complicate matters, the Count is very glad to straighten things out by postponing the marriage.

* * *

ACT 3 Things now really become complicated. Susanna reports the Count's fickleness to the Countess in order to resolve the postponement of the marriage and the bewildered Count, who now discovers that Marcellina is really Figaro's mother and that their lovemaking in earlier days was purely maternal, is glad to escape the troubles which appear to mount against him by allowing Figaro and Susanna to proceed with the preparations for their bliss, but the Countess, who is now suspicious of her husband, persuades Susanna to change clothes with her for the evening to test him. Alas! Figaro is also deceived and is furious with jealousy.

* * *

ACT 4 In the garden, the merry mix-up continues, with complications by Barbarina, and Figaro gets severely man-handled for his frequent and justifiable mistakes of identity, but as the villagers enter with lights, the deception is discovered—the Count suddenly learns his lesson, everybody is forgiven and the marriage is settled.

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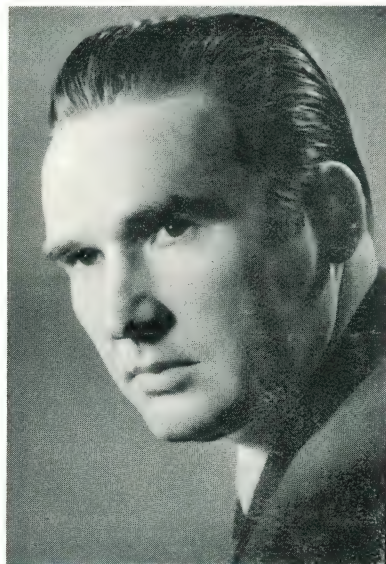


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GIACOMO PUCCINI

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ACT 1 The four students, happy in spite of their poverty, live together in an attic, all for one and one for all. Rudolph burns his play to heat the attic and Colline brings in wood. Schaunard has raised some money with his music and they prepare for a feast when the landlord arrives to collect the rent, but they set him drunk and evict him and go off on a spree leaving Rudolph alone to re-write his play. Mimi, a next-door neighbour, arrives, asking a light for her candle as it is blown out. She loses her key and, searching for it in the dark, their hands meet and they fall in love.

★ ★

ACT 2 At the Cafe Momus, the four students continue their spree, ordering plenty of food and purchasing trinkets while the money lasts. In the midst of the celebration, there enters Musetta, a friend of Mimi and a soubrette, leading in tow her latest conquest, the wealthy councillor, Alcindoro. When Musetta sees Marcel, both of whom have separated after a lovers' quarrel, she tries to get rid of Alcindoro, as Marcel plainly shows his jealousy. She succeeds at last and the two are reconciled. Now the four friends discover that they cannot pay for the feast and Musetta arranges to have everything put on her own bill and when they escape in the crowd which follows a band, Alcindoro is given the bill, the size of which quite overwhelms him.

★ ★

ACT 3 Outside one of the Paris gates. Marcel has a small contract painting in a nearby inn and after the gates are opened, Mimi arrives seeking him to tell him that in their poverty, she and Rudolph cannot live together or in their love live apart from each other, so they have quarrelled and separated. Marcel, to reconcile them, brings along Rudolph, while Mimi conceals herself behind a tree. During their talk, Mimi is discovered and Rudolph takes her in his arms, whilst Musetta, who had been in the inn with another flame, breaks a plate in a temper, and gets involved in a quarrel with jealous Marcel for flirting.

★ ★

ACT 4 Back in the attic, the four friends are making as merry as possible on the frugal supper which is all they have, when Musetta bustles in asking for help for Mimi who cannot make her way up the stairs, so ill is she. They place her tenderly on the bed and all separate in renewed efforts to raise money for food and medicine. Rudolph is left alone with Mimi and they swear that nothing will ever part them again, but death hovers over the sinking Mimi, and as the friends return with medicine and some comforts, she breathes her last, to the horror of the distracted Rudolph and the Bohemians.

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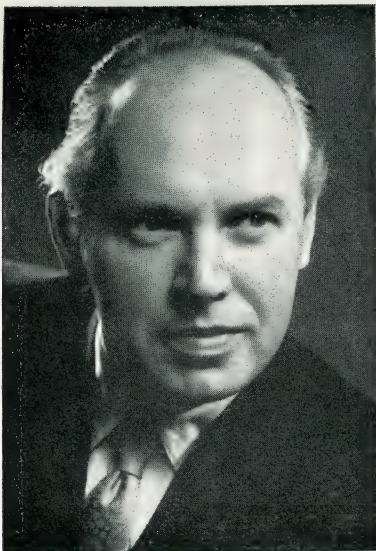
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RIGOLETTO



GIUSEPPE VERDI

Victor Hugo's dramatic work, "Le Roi s'amuse" formed the basis for the plot of this intensely tragic opera of the recoil of vengeance. It was first performed in Venice in 1851 and tells of the profligate Duke of Mantua, from whose attentions, with his jester's help, no woman is safe. Rigoletto has a daughter carefully hidden away and whilst she is undiscovered, he enjoys the courtiers' discomfiture as, one after another, they suffer from the Duke's amorous intrigues.

ACT 1 At the festivities in the Duke's palace, the Duke makes advances to the Countess Ceprano, whose husband, embittered, plots with the Courtiers against the Duke. Count Montorone enters in rage, having discovered that his daughter has been wronged by the Duke, and is jeered by Rigoletto whose mirth is changed to terror, when, his arrest having been ordered by the Duke, Montorone hurls a father's curse on them both.



ACT 2 Rigoletto, worried about the curse, engages a ruffian called Sparafucile to help him if required, and then pays a visit to his daughter Gilda, enjoining upon them both scrupulous care, yet unaware himself that the Duke has already engaged Gilda's interest. Watched by Count Ceprano and Marullo, they think Rigoletto has a lover and they plan with the other Courtiers to abduct this girl and, as well, enlist Rigoletto's help, by pretending that the object of their attentions is the Countess Ceprano, who lives nearby. After the abduction, Rigoletto discovers all and is again terrified as he sees the working of the curse.



ACT 3 In despair, he visits the Duke's palace in search of Gilda, but the courtiers, who know she is with the Duke, prevent him from searching the palace and Rigoletto curses them as a vile race of courtiers. Gilda flies from the Duke to her father's arms and confirms his worst fears as he haughtily dismisses the courtiers. As Montorone passes to his doom, Rigoletto brokenly assures him that the curse has been effective, but Montorone replies that the Duke is still alive.



ACT 4 Rigoletto hurries to the street by Sparafucile's house and arranges with him for the Duke's assassination, whom he will lure there through Sparafucile's sister, Maddalena. The Duke arrives and Rigoletto brings Gilda to witness the infidelity of the Duke in order to cure her of her affection for the profligate. All to no purpose, Gilda, suspecting the plot against her lover, determines to save him. In the meantime, in the midst of a thunderstorm, Maddalena fights for the Duke's life with her brother, Sparafucile, but he is adamant and only agrees to spare him providing another victim is supplied in his place. At this moment, Gilda, dressed as a man, knocks for admittance and Maddalena, realising her chance, again appeals to her brother for the Duke's life. He agrees, admits Gilda and fatally stabs her. He presents the victim to Rigoletto in a sack, who gleefully pays him and gloats over the dying body of the Duke. Suddenly he hears the voice of the Duke singing in the distance, he tears open the sack and discovers his dying daughter as the curtain falls.

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LA TRAVIATA

GIUSEPPE VERDI

Verdi based his opera upon Alexander Dumas' "La dame aux Camellias," a story of modern Paris in which setting the opera was not a success. The scene was then transferred to the reign of Louis XIV of France. It was first produced in Venice one hundred years ago.

ACT 1 Violetta Valery is La Traviata, the Castaway, and at a supper party to her, set in her mansion in Paris, she meets Alfred Germont, a rich bachelor, for whom she agrees to give up her dissolute life and live with him outside Paris.

★ ★

ACT 2 Happy in each other's love in a villa outside the city, Alfred discovers that Violetta has been disposing of her property in order to maintain the establishment and he dashes to Paris to withdraw money of his own. His father, who has been searching for him, now arrives and after pleading with Violetta in vain to give up his son, finally convinces her that her association with Alfred not only ruins her lover socially but it may even prevent the marriage of his sister. In an excess of love, she agrees at last, writes a hasty note to Alfred and returns to her old life. Returning from Paris, Alfred reads the note and his despair is not lessened by his father's appeals to return home. He follows Violetta frantically to Paris.

★ ★

ACT 3 Alfred at last finds her at a party in the house of her friend, Flora Bervoix, squired by a Baron Duphol. Filled with rage, he gambles for high stakes with the Baron, defeats him, and then challenges him to a duel. He then succeeds in seeing Violetta alone and implores her to return with him to the villa, but she, mindful of a promise to Alfred's father, brokenly declares that she no longer loves him. Alfred, with unbridled jealousy, calls in the guests and casts his winnings in her face and declares that he has thus paid her for all she has given him. In the ensuing commotion, Alfred's father arrives and learns what has happened. Realising her sacrifice, he denounces his son for his unchivalrous act and leads him away.

★ ★

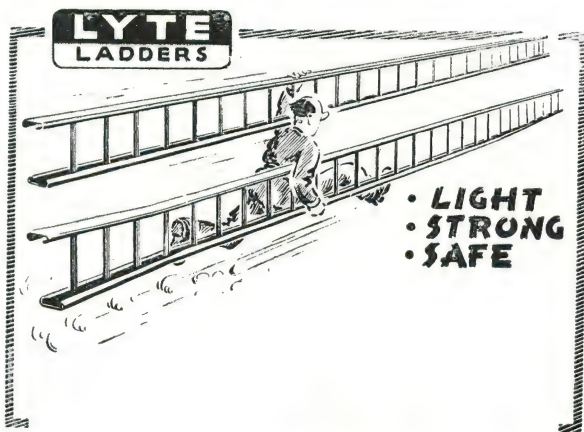
ACT 4 Violetta's mode of life has now demanded payment, and her doctor can do nothing. She longs for Alfred's voice again and the singing of the people outside reminds her of their happy days together. She reads a letter from Alfred's father that Alfred has wounded the Baron in the duel and that he is coming to visit her, having learned of her sacrifice and love. He arrives and they renew their love for each other, but it is too late, Violetta is already sinking and she dies in his arms.

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who will sing the part of Violetta in Traviata for the Munich Opera performance in Dublin, is a Hungarian of charming appearance and a colouratura of considerable repute. She has sung at the Glyndebourne Festival and has been re-engaged by the organisers of that Festival for their next season.

HANS HOPF

is a tenor of glittering range and power, gifted with a voice of gold. He has sung in the Bayreuth Festival and is now singing at the New York Metropolitan. He comes to Dublin for the part of Alfred in "La Traviata."



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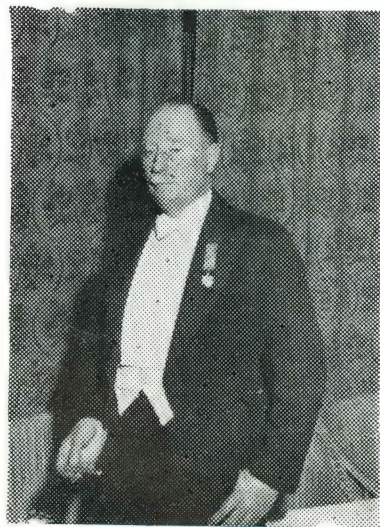
ON BEHALF of the Patron Members of the Society I welcome to Dublin the Munich State Opera and also the distinguished Italian and Guest Artists who come to us from other countries. In the years that have passed the Society has been honoured during its Seasons by the presence of the Opera Comique from Paris and the Hamburg State Opera. Many of the world's greatest operatic artists have come from other countries. Irish Artists both from the North and the South who have commenced their operatic careers with the Dublin Grand Opera Society have brought distinction to themselves and honour to Ireland. It is indeed one of the main objects of the Society to give every possible help and assistance to any young Irishman or woman who is anxious to embark on an operatic career.

By these cultural activities the Society is doing much to foster and develop cultural relationships and friendship between Ireland and other countries and it is a work that should commend itself to all. It is good to know that not only here but also in other countries the interest in good music and grand opera is rapidly increasing. It is to be hoped that An Tostal will do something to further this interest not only in Dublin but also throughout the country. In many places there are excellent festivals of music and grand opera during the year such as Edinburgh in Scotland, Glyndebourne in England and on the Continent, Salzburg, Munich and other places. In the town of Wexford two most successful festivals have recently been held and it is interesting to note that the centenary of the granting of the Charter to the city of Manchester has been celebrated last month by a festival of music and opera.

It is most unfortunate that there is not in Dublin a suitable National Theatre and Opera House and though there has been much talk and writing about this great need for some years nothing has been done. Such a Theatre should have attached a school of music and ballet where the young could be trained. In this way young people could be taught not only to perform but to have a better appreciation and interest in opera, ballet and good music.

The manner in which the Radio Eireann Orchestra has been improved during recent years deserves the commendation of all and without the co-operation of the Minister for Posts and Telegraphs, the Directors of Radio Eireann and the performing members of the Orchestra it would not be possible for the Society to produce here operas of such a high standard. Maybe in the near future the Dublin Grand Opera Society with the Radio Eireann Orchestra will go abroad to produce there some of the Operas already produced by the Society here in Dublin. This would, no doubt, be appreciated and would warrant any expense involved.

May I appeal to all those interested in the good work of the Society for further and better support. For the Society's good work and cultural activities money is needed. The support of the Patron Members is appreciated to the full by the Management Committee but if our good work is to continue financial assistance is needed. Therefore, I suggest that those who are already Patron Members should approach any friends or others whom they know to be interested and use such good offices to induce them to become Patron Members of the Society. A form of application for membership will be found on the last page of this Brochure. Any voluntary contributions or donations over and above the membership subscription from Patron Members and others will be most gratefully received by me on behalf of the Society, and any money so subscribed will be put to good use by the Committee of Management.



JAMES O'CONNOR, *Chairman,*
Patron Members' Committee,
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Page 11—Read as STAATSINTENDANT
BAYERISCHE STAATSOPER.

Page 17—Read as TRAVIATA underneath
Antonie Fahberg.

Pages 23 and 27—Photos by courtesy of
Fogra Failte.

Page 31—(1) Read as ALVINIO MISCIANO;
(2) Read as GIUSEPPE MORELLI.

Page 37—Read as RODOLFO MORARO.

Page 51—Read as HANS GIERSTER.